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CHARLES DILLINGHAM Presents

MONTGOMERY AND STONE
AND
ELSIE JANIS

in a New Musical Comedy

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S48

The LADY of the SLIPPER



Book by

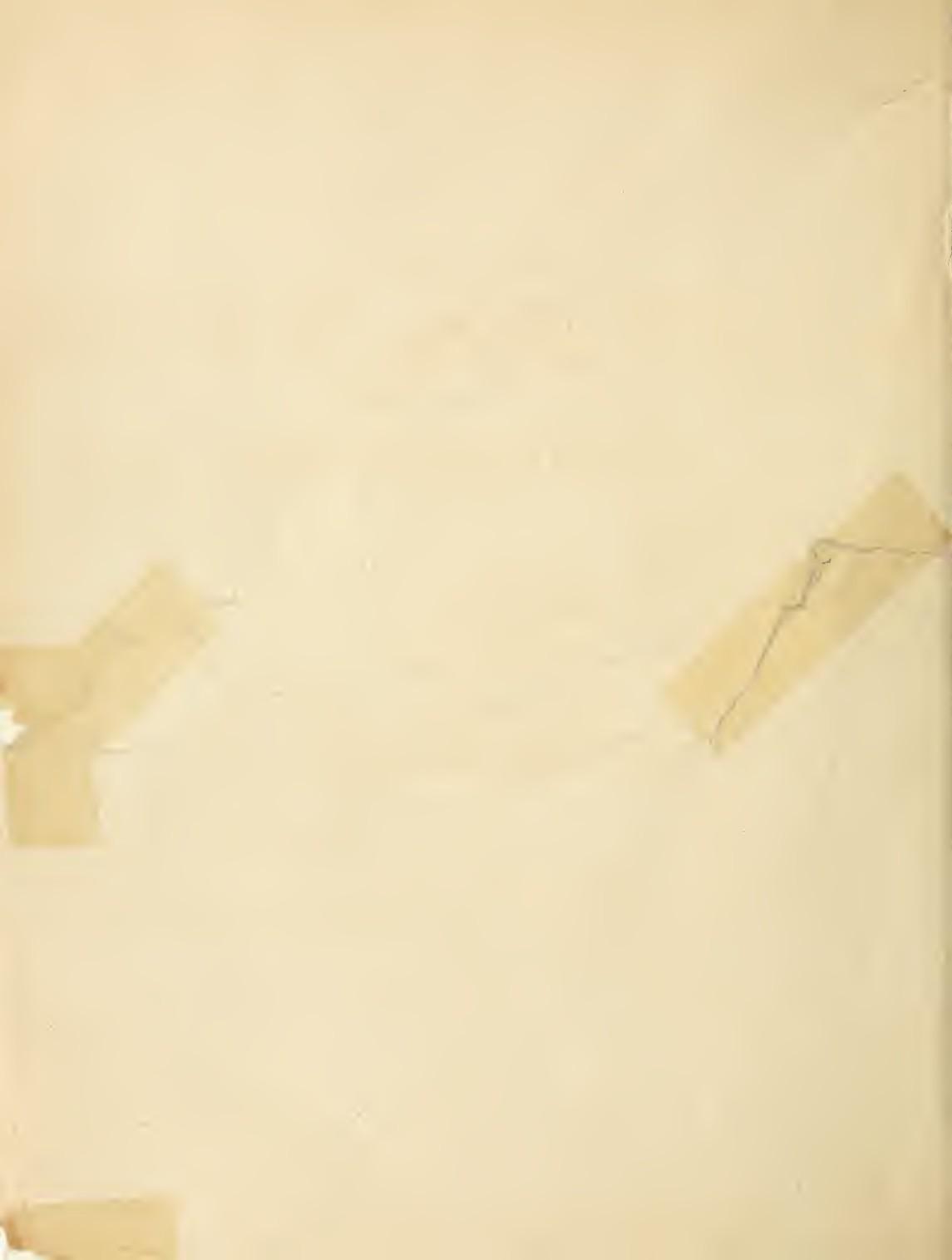
ANN CALDWELL
and
LAURENCE McCARTY

Lyrics by

JAMES O'DEA

sic by
CTOR
BERT

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CHARLES DILLINGHAM
PRESENTS
MONTGOMERY and STONE
and **ELSIE JANIS**
in a New Musical Comedy

The LADY of the SLIPPER

Book by
ANNA CALDWELL
and
LAURENCE McCARTY
Lyrics by
JAMES O'DEA

MUSIC BY

VICTOR HERBERT

Price \$2.00 net

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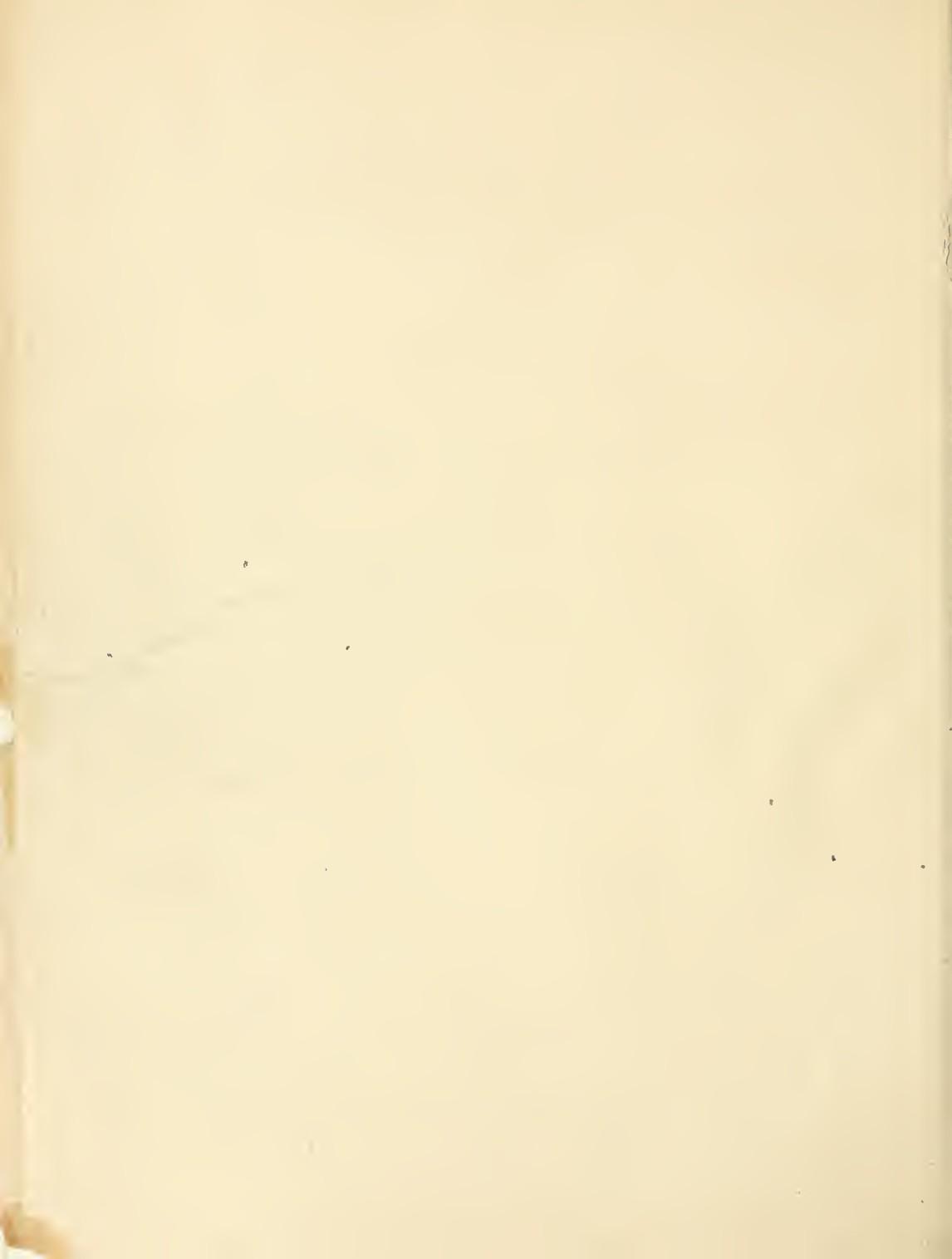
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Presents

H56L2
Montgomery and Stone and Elsie Janis
In a Musical Fantasy in Three Acts

THE LADY OF THE SLIPPER
Or A Modern Cinderella

Book by
ANNA CALDWELL
& LAWRENCE McCARTY

Lyrics by
JAMES O'DEA

Music by
VICTOR HERBERT



CAST OF CHARACTERS

THE CROWN PRINCE MAXIMILIAN	Douglas Stevenson
PRINCE ULRICH, his brother.	Eugene Revere
CAPTAIN LADISLAW, aide-de-camp to Maximilian	James G. Reaney
BARON von NIX, Cinderella's Father.	Charles Mason
ATZEL, the Baron's butler	Vernon Castle
MOUSER, the Baron's cat	David Abrahams
ALBRECHT, a shoemaker.	Samuel Burbank
LOUIS, his assistant.	Harold Russell
JOSEPH, a milliner.	Edgar L. Hay
MATTHIAS, a furrier	Ed. Randall
PUNKS.	From the Cornfield } David C. Montgomery
SPOOKS	{ Fred A. Stone
CINDERELLA	{ Elsie Janis
DOLLBABIA	{ Lillian Lee
FREAKETTE	{ Queenie Vassar
ROMNEYA.	Allene Crater
THE FAIRY GODMOTHER	Vivian Rushmore
VALERIE, maid at the Baron's	Peggy Wood
SOPHIA, Albrecht's wife	Florence Williams
IRMA, Joseph's wife	Edna Bates
CLARA, Louis' wife.	Helen Falconer
LUDOVICA, Matthias' wife	Gladys Zell
MAIDA	Lillian Rice
GRETCHEN	Angie Weimers
PREMIERE DANSEUSE	Lydia Lopoukowa

Courtiers, Soldiers, Ladies-In-Waiting, Oriental Women of the Harem, etc.

===== :*: =====
SYNOPSIS OF SCENES

- Act I — Scene 1 — Kitchen in the Castle of Baron von Nix
Scene 2 — On the way to the Palace
Act II — Ballroom in the Palace of Prince Maximilian
Act III — Scene 1 — The Baron's Kitchen
Scene 2 — Throne room of the Prince's Palace



Staged by. R. H. Burnside
Musical Director W. E. McQuinn

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Nº 1.

Overture

Allegro brillante

The musical score consists of eight staves of music for two staves (treble and bass). The key signature is one sharp (F#), and the time signature is 6/8 throughout. The dynamics are marked with 'ff' (fortissimo) and 'fff' (ffffissimo). The score features various musical techniques such as sixteenth-note patterns, eighth-note chords, and sixteenth-note chords. Measure 8 is indicated at the beginning of the final staff.

8

Poco Meno

8

ffz (Trumpets)

dim.

Tempo di Valse

Molto meno

paccel.

ffz

p rit.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Measure 11 starts with a forte dynamic (F) and consists of eighth-note chords. Measure 12 begins with a dynamic (p) and continues the eighth-note chords. A rehearsal mark (22) is placed above the bass staff in measure 12.

A musical score page showing measures 11 through 15. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). Measure 11 starts with a dotted half note in the bass, followed by eighth-note pairs in the treble. Measures 12 and 13 continue this pattern. Measure 14 begins with a quarter note in the bass, followed by eighth-note pairs. Measure 15 concludes with a half note in the bass and a final eighth-note pair in the treble.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 11 starts with a dotted half note followed by eighth notes. Measure 12 begins with a half note. The score includes dynamic markings like 'p' (piano) and 'ff' (fortissimo), and a tempo marking '(♩ = 120)'.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measures 11 and 12 are shown, with measure 11 ending in a fermata over the bass note and measure 12 starting with a bass note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from one sharp to two sharps. Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a dotted half note in the bass, followed by eighth-note pairs in the treble.

Musical score for piano, page 10, measures 11-16. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 starts with a forte dynamic. Measure 14 starts with a piano dynamic. Measure 15 starts with a forte dynamic. Measure 16 starts with a piano dynamic. Measure 17 begins with a piano dynamic. Measure 18 starts with a forte dynamic. Measure 19 starts with a piano dynamic. Measure 20 starts with a forte dynamic.

Molto moderato

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (C). Measure 1: Treble staff has eighth-note pairs (pp). Bass staff has quarter notes. Measure 2: Treble staff has sixteenth-note pairs (p). Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measure 4: Treble staff has sixteenth-note pairs. Bass staff has quarter notes.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (C). Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (C). Measure 9: Treble staff has eighth-note pairs (p). Bass staff has quarter notes. Measure 10: Treble staff has sixteenth-note pairs. Bass staff has quarter notes. Measure 11: Treble staff has eighth-note pairs. Bass staff has quarter notes. Measure 12: Treble staff has sixteenth-note pairs. Bass staff has quarter notes.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (C). Measure 13: Treble staff has eighth-note pairs (p). Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Tempo di Marcia (*moderato*)

Musical score for piano, two staves. Key signature: one flat (B-flat). Time signature: common time (C). Measure 17: Treble staff has eighth-note pairs (fp). Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs (fp). Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs (fp cresc. f). Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs (ffz). Bass staff has eighth-note pairs.

Poco animato

brillante

11

ffz

sffz

tr

tutta sforza

Poco pesante

ffz

sffz

sffz

tr

ffz

12
Opening Chorus
ACT I.

Allegro moderato

The musical score is composed of five staves of piano music. The first staff uses a treble clef and a bass clef, with a key signature of two flats and a time signature of 2/4. The second staff uses a treble clef and a bass clef, with a key signature of two flats and a time signature of 2/4. The third staff uses a treble clef and a bass clef, with a key signature of two flats and a time signature of 2/4. The fourth staff uses a treble clef and a bass clef, with a key signature of two flats and a time signature of 2/4. The fifth staff uses a treble clef and a bass clef, with a key signature of two flats and a time signature of 2/4. The music is divided into two systems by a vertical bar line. The first system begins with a forte dynamic (f) and includes measures 1 through 8. The second system continues measures 9 through 16. The music features a mix of eighth and sixteenth-note patterns, with various dynamics like forte, piano, and accents.

CHORUS

We are wait - ing for the Bar-on to treat with him while
 We're wait - ing for the Bar-on, the Bar-on.

ff

deck-ing out his "fairs!" We ob - serve he did - n't
 While deck-ing out his "fairs," Ob - serve — he did - n't

care on what ba-sis we a - greed to sell our wares.
 care on what ba-sis,

Ev 'ry la - dy in the king - dom —

Wish - es to be fair - est at the ball, Where our

Prince will choose a la - dy, some at - tract - ive lit - tle maid - ie, To

share with him his crown, his life and all.

We are

As-sist-ing them, we lead ex-act-ing
en-ter-pris-ing trades-men.

lives.

Of

We'd ex-plain we're not these maid's men

course you're not, be - cause we are your wives. _____
 You are our wives. _____

wous.
 We have treas - ures rare to of - fer _____

Sure to win at - ten - tion at the ball, _____ Where our

Prince will choose a la - dy, some at - tract - ive lit - te maid - y, To
 To

grace with high re - nown His roy - al court in town, and
 grace with high, with high re - nown, His roy - al court in town,

share with him his crown, his life, his crown and all.

Tempo di Mazurka

Here we have to deck the tress - es of the fair - est

of Prin - cess - es, o - pal - es - cent hued ai -

grette, Here a cres - cent shaped bar - bette.

Here is still an - oth - er no - tion, Set with cor - al

from the o - cean, Picked with lov - ing care a - far,

Fash - ioned for the hair they are, they are, Tri - fles light as air they

are, Gems of jade and jet.

Tempo di Polka

Pink and ro - sy, cute and co - zy for each

 toc - sie of the maid, Here are slip - pers for the

 trip - pers in the dance or on pa - ride. Here to

match them, not to patch them, is a line ex - treme - ly
 gay, — Pink and blue, yel - low too,
 vi - o - let and gray. Pink and blue,
 yel - low too, vi - o - let and gray.—

Gay in the ball - room, oh what could be fit - ter,
 Ah! — Ah!

Drape one a - bout one's dim - pled shoul-der, drape one a - bout one's dim-dpled shoul-der,
 Ah! — Ah!

See how 'twill daz - zle and daze.
 Ah!

wiss.

Furs from the furth - est steppes of the Rus - sias,
Ah! Ah!

Mil - an - ese fans, for hid - ing the blush - es.
Ah! Ah!

We have a stock of them, Quite a big block of them,
Ah!

We have a stock of them, Quite a big block of them, buy-ing the best—
Ah! *Ah!*

animando
 — al - ways pays.
Ah!

Più mosso
 BASSES
 But we can - not be de - lay - ing,
sforzando *f* *sforzando* *f*

lay - ing, _____ We've no fur - ther time for
 We've no fur - ther time for stay - ing, _____

stay - ing, _____ Oth - er cus - tom - ers a -
 Oth - er cus - tom - ers a - wait,

wait _____ To the Bar - on kind - ly
 To the Bar - on kind - ly state,

unis. we can - not wait, so kind - ly state
 state, so kind - ly state we can - not
 we are here,

we can - not wait, so kind - ly state, we are
 wait, so kind - ly state that we are
 we are here, we are

ff here!
ff here!
ff here!

We are wait - ing for the Bar - on To
 We're wait - - ing for the Bar - on, the Bar - on

ff

treat with him while deck - ing out his "fairs!"
 While deck - ing out his "fairs."

We ob - serve he did - n't care on What
 Ob - serve he did - n't care on what ba - sis,

basis we a - greed to sell our wares.

unis.

We have treas - ures rare to of - fer. _____

unis.

Sure to win at - ten - tion at the ball, Where our

Prince will choose a la - dy, some at - tract - ive lit - tle maid-y to
to

grace with high re - nown His roy - al court in town, and
grace with high, with high re - nown His roy - - al court in town,

share with him his crown, his life and crown his

life ————— and all! To share his

8va *8va* *tutta sforza*

Pesante life, his life life, to share his life and crown!

Presto

Pesante *Presto*

Nº 3a

Fond Of The Ladies

Atzel with Sophia, Irma, Clara, Ludovica,
Maida, Gretchen and Chorus

Allegro vivo



I'm a whimsical sort of chap,
I can flirt with the greatest ease,

Till ready



Reared in lux - u - ry's am - ple lap. Sel - dom ev - er I
I've a man - ner that's sure to please. Spoon - ing with me is



give a rap For what goes on a - bout me.
a dis - ease That nev - er, nev - er wear - ies.



Smart so - ci - e - ty's la - test tricks, In - ter - est and a - muse me,nix, And
 Long be - fore I could ev - er vote, I would shy at a pet - ti-coat, And

 as for ra - ces and pol - i - ties They get a - long with - out me. There's
 I've been chos - en to play the goat For scores and seores of dear - ies. I

 on - ly one thing 'neath the sun can make me sit up peart, — That's
 should per -haps e - vade their traps, But just to please them all, — A -

 us - u - al - ly ac - com - pan - ied by The rus - the of a skirt, for
 gain and a -gain I jol - ly them when O - blig - ing - ly I fall, for

REFRAIN

I'm fond of the la - dies, the la - dies, the la - dies, bless 'em, I
Repeat f for Dance

love them all, The short and tall, And they all love me.

I'm fond of the la - dies, the la - dies, and all the rest of 'em,

Shy A - me - lia, Frol - ie - some Flo, Dain - ty De - lia, Af - fa - ble Joe,

Al - ber - ti - na, Nat - ty and neat, Love - ly Le - na, Mer - ry and sweet.

Teas - ing Tes - sie and Sweet Lou - ise, Bon - nie Bes - sie and Mer - ee - des,
8va.....

Mar - ga - ri - ta and Ma - ry Ann, I'm a reg - u - lar la - dies man,

I'm a chap that's fond of the la - dies. - dies. *D.S.*

Romneya Music

Nº 3b

Meow! Meow! Meow!

DUET

Nº 4

Cindy and Mouser

Allegro giocoso



CINDY

"Hey, did - dle, did - dle, the cat and the fid - dle," thus

.....

sra

fpp

run-neth the an - cient rhyme.

MOUSER

Mee - ow, mee - ow, mee - owl _____ Mee -

s

That rhyme it was writ-ten when
 ow, mee - owl —

8va.....
f

you were a kit - ten, or long be-fore that time.
 Mee -

8.....

There
 ow, mee-ow, mee - owl — Mee - ow - ow - owl —

nev-er was yet an- y mous-er I met eon - neet-ed with fid-dle or band, — Ex-

cept in the case of a string for a bass, or tre-ble, you un - der - stand. — And

that's why I laugh and mer-ri-ly chaff the dit-ty I've quot - ed now, — For

all that a cat knows of mus - ie and that is Mee - ow, mee - ow, mee -
 Mee - ow, mee - ow, mee -

Refrain

ow! —
 ow! — Mee - - - ow, mee - ow, mee - ow! —

My, what a fiend - ish row! —

Mee - ow, mee - ow, mee -

Well, what's the mat-ter, now? If
ow!

I could-n't sing an-y bet-ter thanthat, so screech-ing-ly high and so

fierce - ly flat, I'd call my-self . a sick old eat.
Mee-

I'd call my - self a
 ow, mee - ow, mee - ow! —

sick old cat, Mee - ow, mee - ow, mee - ow! —
 Mee - ow, mee - ow, mee - ow! —

Dance

Meno mosso.

sfz *p*

tr *p*

1. *marcato*

sfz

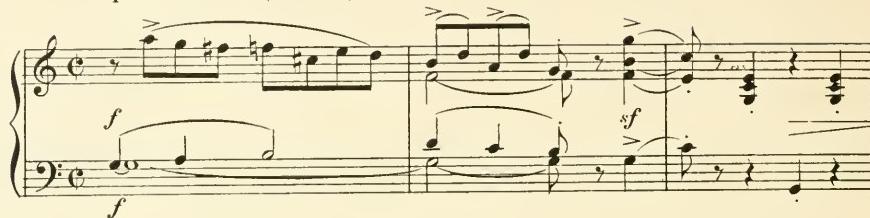
sfz *p*

Like A Real, Real Man

Nº 5

TRIO

Cindy, Punks and Spooks

Tempo di Marcia (*animato*)

CINDY

The man who's nev - er been in love, ex - eites my sym - pa -

thy. —

PUNKS

Then o'er us make a fuss. —

SPOOKS

For that's the case with

c. I nev - er could quite un - der-stand how such a thing could
 S. us.

c. be, It's real - ly quite ri - die - u - lous to me. *f*
 P. It's
 S. It's

c. I al-ways try to
 P. real - ly quite ri - die - u - lous, we see. —
 S. real - ly quite ri - die - u - lous, we see. —

p

c. rec - ti - fy such er - rors when I can.

P. That's ver - y sweet of

c. If you will but as -

P. you.

s. Ex - treme - ly thought-ful, too!

c. sist me in my art - ful lit - tle plan, I'll teach you how to

c. love me like a real, real man.

P. Like a

S. Like a

poco rit.

P. real, real man, like a real, real man! —

poco rit.

S. real, real man, like a real, real man! —

poco rit.

REFRAIN

Meno mosso

c. Kiss, kiss, kiss! that is les-son one, the first thing we must do. —

P. Kiss, kiss, kiss! that is les-son one, the first thing we must do. —

S. Kiss, kiss, kiss! that is les-son one, the first thing we must do. —

Repeat for Dance

c. Fol-lows next the sim-ple lit-tle text, of how to bill and coo;

P. Fol-lows next the sim-ple lit-tle text, of how to bill and coo;

S. Fol-lows next the sim-ple lit-tle text, of how to bill and coo;

c. Smile, dear, smile, smile, dear, all the while, re-gard me if you can. As a

P. Smile, dear, smile, smile, dear, all the while, re-gard me if you can. As a

S. Smile, dear, smile, smile, dear, all the while, re-gard me if you can. As a

c. tim - id lit - tle dove, while learn-ing how to love, like a

P. tim - id lit - tle dove, while learn-ing how to love, like a

S. tim - id lit - tle dove, while learn-ing how to love, like a

c. real, real man. man.

p. real, real man. man.

s. real, real man. man.

Dance after Trio

pp

v

8

v

8>

v

1

2

mf

v

sf

sf

The Garden Party

Nº 6

(Punks and Spooks)

Animato

Musical score for the first system of 'The Garden Party'. The key signature is one sharp (F#). The vocal line starts with a rest followed by a melodic line. The piano accompaniment features eighth-note chords with dynamic markings: *sfz* (sforzando) three times, then *p* (piano). The vocal line ends with a single note labeled 'A' above it.

gar - den par - ty we at - tend - ed, not so long a - go, A

molto delicato

Musical score for the second system of 'The Garden Party'. The vocal line continues with eighth-note patterns. The piano accompaniment consists of sustained chords. The vocal line ends with a single note labeled 'A' above it.

friend - ly On - ion's strong ap - peal de - coyed us to the show, It

Musical score for the third system of 'The Garden Party'. The vocal line continues with eighth-note patterns. The piano accompaniment consists of sustained chords. The vocal line ends with a single note labeled 'It' above it.

was the com-ing out af-fair' of lit-tle I-ma Bean,

I-ma's com-ing out was quite the worst we've ev-er seen; While

there we met a Mis-ter Beet who dared to Cau-li-flow'r, Young

Mis-ter Beet was Pick-led, that's the rea-son he was Sour. A

lit - tle Jer - sey Tu - ber vexed the Beet when, me oh my! He

mashed that in - of - fen - sive Sweet Po - ta - toe in the eye.

p

rit.

L'istesso tempo

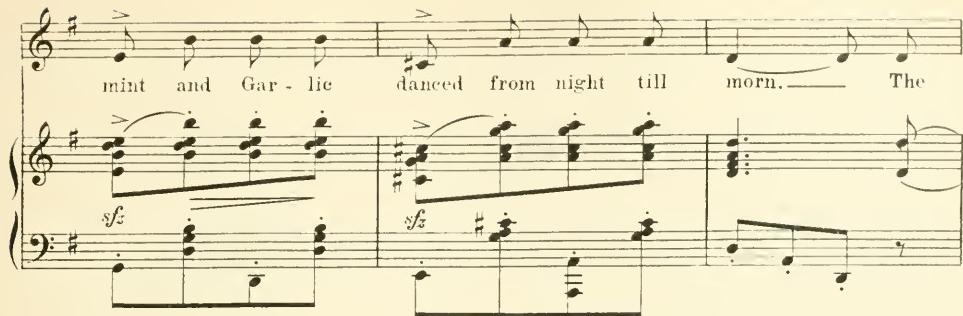
Oh! Oh! that gar - den par - ty, all the guests were

sforzando

p

strong and heart - y, On - ion's, Pep - per -

sforzando

mint and Gar - lie danced from night till morn. — The


 Egg - plants hatched their eggs that day, The


 Oys - ter - plants from Oys - ter - Bay, Heard the Sal - ad


 sing a bal lad to the ear of Corn. —


DANCE

f p (Xylophone - Solo)

sfz

sfz

3

3

3

sfz p

1.

2. 8va

sfz

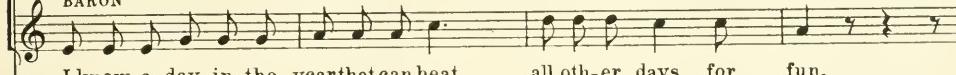
Nº 7

Games Of Hallow-e'en
Duo

CINDY



BARON



I know a day in the year that can beat all oth-er days for fun.



I think I'm on to the day that you mean, Oe - to - ber thir - ty one!



c - - - -

B All Hallow-een, I can see the bright scene, kid-dies all gathered nigh, With

loco

p

c - - - -

B bushels of doughnuts and sweet nigger toenuts, and lathers and slathers of pie.

c Gay Jack-o-lan-terns a-gleam in the gloom, each with a jol-ly grin,

B - - - -

p

sforzando

c | Gai-ly we come a making things hum and promptly the fun would be - gin.

B | *p* | *sforzando* | *sfz p*

c | —

B | Hunting the slipper and popping the corn, shoot-ing the fes - tive Bean, —

sfz

ff KIDS | Hav-ing the time of our youth - ful lives, in the games of Hal - low -

ff KIDS | —

mf | *poco rit.*

Tempo di Valse lente.

e'en,

rit.

HALLOWEEN! HALLOWEEN!

CHORUS.

Tempo di Valse lente. *molto moderato*

rit.

hal-lowed night of fun. JOE and JENNY and

FLO and BENNY and "BUB" and "SIS" and "SON!"

Boys and girlies ad - ven - ture bound through Fol - ly - land se - rene. —

All the joys of the world we found in the games of Hal - low - e'en. —

DANCE *p*

The musical score consists of eight staves of music. The first two staves are for the piano, showing bass and treble clef staves with various notes and rests. The third staff is for the voice, starting with a note and continuing with a series of eighth notes. The fourth staff is for the piano. The fifth staff is for the voice, starting with a note and continuing with a series of eighth notes. The sixth staff is for the piano. The seventh staff is for the voice, starting with a note and continuing with a series of eighth notes. The eighth staff is for the piano.

Witches Ballet
Nº 8

Moderato

The musical score for "Witches Ballet" No. 8, marked "Moderato", consists of four systems of music for two staves (treble and bass). The key signature is two flats, and the time signature is 2/4 throughout. The score is divided into four systems by vertical bar lines. The first system starts with a treble clef, a bass clef, and a 2/4 time signature. The second system begins with a treble clef and a bass clef. The third system begins with a treble clef and a bass clef. The fourth system begins with a treble clef and a bass clef. The music features various dynamic markings, including *sfz*, *f*, *ff*, and *sp*. The notation includes eighth and sixteenth note patterns, as well as rests and slurs.

The image shows five staves of piano sheet music. The first staff begins with a dynamic of *p* and a tempo marking of "Poco meno". The second staff starts with *p misterioso*. The third staff features a bass line with a dynamic of *sfz*. The fourth staff includes a right-hand dynamic of *r.h.*. The fifth staff concludes the page.

1.

2.

attacca

sfz.

Allegro molto



Musical score page 63, second system. Treble and bass staves. Key signature: two flats. Dynamics: *fp*, *fp*, *fp*, *sfs*. Measures 5-8.

Musical score page 63, third system. Treble and bass staves. Key signature: two flats. Dynamics: *fp*, *fp*, *fp*, *sfs*. Measures 9-12.

Musical score page 63, fourth system. Treble and bass staves. Key signature changes to one flat. Dynamics: *f*, *accel.*, *a Fine*, *dim.*, *sfs*. Measures 13-16.

Musical score page 63, fifth system. Treble and bass staves. Key signature: one flat. Dynamics: *sfs*, *p*, *pp*, *pp*, *sfs*. Measures 17-20.

The Ride To The Castle

Nº 9

End of Act I

Allegro vivo



A musical score for piano, featuring five staves of music. The score consists of two systems of measures. The first system begins with a dynamic of *sfz*, followed by a melodic line in the treble clef staff and harmonic support in the bass clef staff. The second system continues with a similar pattern, maintaining the dynamic of *sfz*. The music is written in common time, with a key signature of one flat. Measures are separated by vertical bar lines, and measure numbers are indicated above the staff.



to Coda

1. *to Coda*

2. *D.S. al φ*

Musical score page 66, measures 11-12. Treble and bass staves in B-flat major. Measure 11 has a grace note pattern. Measure 12 starts with 'D.S. al φ'.

CODA

sempre accel.

Musical score page 66, CODA section. Treble and bass staves in B-flat major. Dynamics: sfz.

sforz.

sforz.

sforz.

sforz.

sforz.

sforz.

Musical score page 66, end of Act I. Treble and bass staves in B-flat major. Dynamics: sforz.

End of Act I

The Lady Of The Slipper

Nº 10

Act II
Opening Chorus
Bal masqué

Allegro brillante

ff

sff

ff

ff

ENSEMBLE CHORUS

Oh, the bal masqué is a place they say that will

ff

sff ff

ff

ff

ad - dle and mud - dle ones sen - ses, — For it's there you'll meet the
s
 rash and dis - creet with the gay - est of con - se - quen - ces; — With a
s
 war - ri - or here and a Pre - late there, A knight, a Nun, or a

dan cer;— It is pal - pa - bly true to the
 Poco
 unis.
 ques - tion: "Who's who?" There is not much chance for an an - swer, — "Who's
 unis.
 Poco
 ff
 meno
 Pesante
 who?" "whos who?" There is - n't much chance for an
 meno
 Pesante

Tempo di Marcia

an - swer. At the

Tempo di Marcia

facel. e cresce.

a tempo

bal mas - què at the bal mas - què There's laugh - ter and

a tempo

ffz a tempo *ffz* *ffz*

love and there's light and play. and the u-sual cares, that in-

ffz

ffz *ffz*

fest the day, — Will van - ish com - plete - ly a -
 way, — At the bal mas - què, — at the
 bal mas - què, — There's none but the mer - ry old fid - dler to

Musical score page 10, featuring vocal and piano parts. The vocal part includes lyrics "Oh, the" and "què!". The piano part features dynamic markings such as *ff*, *sfz*, and *sffz*. The score is in common time, with various clefs and key signatures.

Princess of Far Away

Cinderella and Chorus

Allegro

Listesso tempo
(Trumpets on stage)

Sra... a tempo

Sra...

f (Trumpets on stage).

CAPTAIN LADISLAW

A Prin-cess quite un - known, in

mf

gold - en char - i - ot but now has en - tered through the
tr
p *fp*

Pal - ace gate; Then give to her, I pray, in
 (on stage)

voi - ees tuned to cheer, Such wel - come as be - fits her roya -
f *p*

state.

p *poco accelerando* *8va* *poco rit.*

ENSEMBLE

L'istesso tempo

pp

En - ter, en - ter la - lady fair and gra - cious,

L'istesso tempo

pp

sp

pp

Wel - come, wel - come Prin - cess from a - far.

pp

pp

(3)

Greet - ings we of - fer,

sra:

pp

ppp

pp

will - ing - ly prof - fer,
Prof - fer you al - le - gi - ance,

Stran - ger though you are.

rit. *PPP*

PPP

(Violin Solo)

rit. *PP* *più rit.*

Lento espressivo

(Cinderella enters at back, comes down staircase slowly)

Lento espressivo

molto espress.

(enraptured)

pp

What won - drous

CHORUS

PRINCE

PRINCE *(entraped)* **pp**

grace, what won-drous beau-ty must hide be -

what won-drous beau-ty

must hide be -

What won-drous grace,

what won-drous beau-ty

What won-drous grace, what won-drous beau-ty

What won-drous grace,
what won-drous beau-ty

What won-drous grace,

what won-drous beau-ty

hind _____ that mask of lace; — My heart tells
 must hide be - hind that mask of lace.

me _____ it is my du - ty to see at
 His heart tells him it is his du - ty to

ppp rit.

once and love her hid - den face, — love her

see at once and love her hid - den face, — love her

ppp

rit.

perdendosi

ppp

face. —

ppp

face. —

poco accel.

perdendosi

ppp

Sra.....

ppp

Princess of Far Away

Cinderella, the Prince and Chorus

Allegro

CINDERELLA
Per -

Moderato

haps from a - far I've strayed; A Prin - cess I may be or

colla voce

pp

maid.. Per - haps I have dropped from the stars, _____ A

p

pp

rit.

God - dess of Ve - nus or Mars; - I'm here, and my name let us
Meno

say is Prin - cess of Far A - way, — bent on

Più vivo

whirl of the dance, of the dance. — And grant me, yes grant me the
rit.

a tempo

pp rit.

Tempo di Valse

a tempo

chance — Just to

a tempo *accel.*

p

Molto Meno

sway, just to play like a moon-beam of
 May, on the breast of the
 tide, With my love by my side;
cresc.
 Just a chance to entrance in the

lan - guor - us dance, — This a - lone is the

poco rit.

theme of each hope and each dream of the Prin - cess of Far A - way! —

pp poco rit.

a tempo

CHORUS

ppp (sempre pp) unis.

Just to sway, — just to play — like a
unis.

ppp

a tempo

ppp (sempre)

moon-beam of May, on the breast of the

tide, with my love by my side, Just a

chance to entrance in a languorous dance.

This a - lone is the theme of each hope and each

rit. (They dance off)

dream of the Prin - cess of Far — A - way!

Tranquillo

perdendosi

s'ra.....

accel.

s'ra.....

ppp = ppppp

Nº 12 Them Was Our Childhood Days

Punks and Spooks

Moderato

I loved a lit - tle girl, we loved no
 oth-er, Some day she'll be a hap-py bride and groom, Her
 par-ents are her fa-ther and her moth-er, — And she keeps a bil-liard ta-ble in her

The musical score consists of four staves of music. The top staff is for the voice (soprano) and the piano right hand. The second staff is for the piano left hand. The third and fourth staves are also for the piano right hand. The music is in common time, with a key signature of one flat. The vocal line includes lyrics such as 'I loved a lit - tle girl, we loved no', 'oth-er, Some day she'll be a hap-py bride and groom, Her', and 'par-ents are her fa-ther and her moth-er, — And she keeps a bil-liard ta-ble in her'. The piano parts provide harmonic support with various chords and rhythmic patterns.

room; We nev-er shall for-get At-lan-tic Cit-y,— Where

first we met this lit-tle maid-en sweet, When she went to swim the roll-ers couldn't
roll her, For she had her roll-er skates up-on her feet.

REFRAIN

sfs *sfs*

Oh, Splash! Lis-ten to the wave. She

bought a safe-ty ra-azor and she's learn-ing how to shave.

Some peo-ple like to spend their gold-en child-hood In

sev-er-al dif-fer-ent ways, But Sun-day, Mon-day, Tues-day, Wednes-day,

Thurs-day, Fri-day, Sat-ur-day night, Them was our child-hood days! D.C.

rit. *a tempo* *rit.* *a tempo*

DANCE

Sheet music for piano, featuring four staves of musical notation. The music is in common time and consists of measures 1 through 10. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note patterns. Measures 4-5 continue the rhythmic pattern. Measures 6-7 show a more complex harmonic progression with various chords. Measures 8-9 continue the pattern, leading to a final measure 10 which concludes with a forte dynamic.

The music is divided into sections by vertical bar lines. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note patterns. Measures 4-5 continue the rhythmic pattern. Measures 6-7 show a more complex harmonic progression with various chords. Measures 8-9 continue the pattern, leading to a final measure 10 which concludes with a forte dynamic.

Nº 13

(Act II)

Ensemble

Maestoso

Andante lento
molto grazioso

rl.3 *poco a poco dim.* *più rit.* *p a tempo* *p*

d.

p *t.h.*

f

f

Musical score for piano, page 92, featuring five staves of music. The score consists of two systems of measures.

Measure 1:

- Piano Treble Staff:** Dynamics *sfz*, eighth-note patterns with grace notes.
- Piano Bass Staff:** Measures with bass notes and chords.
- Right Hand (Fingerings):** Fingerings 1, 2, 3, 4, 5, 6, 7, 8.
- Left Hand (Fingerings):** Fingerings 1, 2, 3, 4, 5, 6, 7, 8.
- Text:** *appassionato*.

Measure 2:

- Piano Treble Staff:** Eight-measure pattern of eighth-note pairs.
- Piano Bass Staff:** Measures with bass notes and chords.
- Right Hand (Fingerings):** Fingerings 1, 2, 3, 4, 5, 6, 7, 8.
- Left Hand (Fingerings):** Fingerings 1, 2, 3, 4, 5, 6, 7, 8.

Measure 3:

- Piano Treble Staff:** Dynamics *sfz*, eighth-note patterns with grace notes.
- Piano Bass Staff:** Measures with bass notes and chords.
- Right Hand (Fingerings):** Fingerings 1, 2, 3, 4, 5, 6, 7, 8.
- Left Hand (Fingerings):** Fingerings 1, 2, 3, 4, 5, 6, 7, 8.

Measure 4:

- Piano Treble Staff:** Sixteenth-note patterns with grace notes.
- Piano Bass Staff:** Measures with bass notes and chords.
- Right Hand (Fingerings):** Fingerings 1, 2, 3, 4, 5, 6, 7, 8.
- Left Hand (Fingerings):** Fingerings 1, 2, 3, 4, 5, 6, 7, 8.

Measure 5:

- Piano Treble Staff:** Measures with eighth-note patterns.
- Piano Bass Staff:** Measures with bass notes and chords.
- Right Hand (Fingerings):** Fingerings 1, 2, 3, 4, 5, 6, 7, 8.
- Left Hand (Fingerings):** Fingerings 1, 2, 3, 4, 5, 6, 7, 8.

Measure 6:

- Piano Treble Staff:** Measures with eighth-note patterns.
- Piano Bass Staff:** Measures with bass notes and chords.
- Right Hand (Fingerings):** Fingerings 1, 2, 3, 4, 5, 6, 7, 8.
- Left Hand (Fingerings):** Fingerings 1, 2, 3, 4, 5, 6, 7, 8.

f

p L.H.

p

p

f espressivo

p Segne

Pizzicato (Polka)
Solo

Moderato *sempre molto rubato*

p accel. cresc. *sforz.* *p rit.*

pizz.

Meno mosso

p rit. *poco anim.* *poco anim.* *in tempo* *sforz.* *sforz.*

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

8..... Allegro
rit.
poco accel.
e cresc. ff rit.
a tempo ff Segne
rit.

Valse lente

Tempo di Valse

Valse lento
ff animato ff ff p rit. a tempo
ff ff ff



Animato

f cantabile

brillante

poco accel. *sfs*

sfs

Musical score page 96, measures 13-16. The score is for two staves: treble and bass. The key signature is A major (three sharps). Measure 13: Treble staff has a eighth-note followed by a sixteenth-note pair. Bass staff has a eighth-note followed by a sixteenth-note pair. Measure 14: Treble staff has a eighth-note followed by a sixteenth-note pair. Bass staff has a eighth-note followed by a sixteenth-note pair. Measure 15: Treble staff has a eighth-note followed by a sixteenth-note pair. Bass staff has a eighth-note followed by a sixteenth-note pair. Measure 16: Treble staff has a eighth-note followed by a sixteenth-note pair. Bass staff has a eighth-note followed by a sixteenth-note pair.

a tempo

scherzando

p

sfs

sfs

v

Musical score page 96, measures 17-20. The score is for two staves: treble and bass. The key signature is A major (three sharps). Measure 17: Treble staff has a eighth-note followed by a sixteenth-note pair. Bass staff has a eighth-note followed by a sixteenth-note pair. Measure 18: Treble staff has a eighth-note followed by a sixteenth-note pair. Bass staff has a eighth-note followed by a sixteenth-note pair. Measure 19: Treble staff has a eighth-note followed by a sixteenth-note pair. Bass staff has a eighth-note followed by a sixteenth-note pair. Measure 20: Treble staff has a eighth-note followed by a sixteenth-note pair. Bass staff has a eighth-note followed by a sixteenth-note pair.

tranquillo

scherzando

poco rit.

p a tempo

p

Tempo I.

f

Segno

Allegro moderato

8.....

ff

poco allarg.

ff

Meno mosso, molto marcato

ff

ffz

ffz

ffz

ffz

ffz

The image shows four staves of musical notation for piano, likely from a score for two pianos or a piano and orchestra. The music is in common time and consists of measures 1 through 12.

- Measure 1:** Dynamics include *pp*, *ff*, *sfz*, and *v*. The instruction "dim. 1st time, > cresc. 2d time" is at the top right.
- Measure 2:** Dynamics include *sfz* and *v*.
- Measure 3:** Dynamics include *sfz* and *v*.
- Measure 4:** Dynamics include *sfz* and *v*.
- Measure 5:** Dynamics include *sfz* and *v*.
- Measure 6:** Dynamics include *sfz* and *v*.
- Measure 7:** Dynamics include *sfz* and *v*.
- Measure 8:** Dynamics include *sfz* and *v*.
- Measure 9:** Dynamics include *sfz* and *v*.
- Measure 10:** Dynamics include *sfz* and *v*.
- Measure 11:** Dynamics include *sfz* and *v*.
- Measure 12:** Dynamics include *sfz* and *v*. The instruction "accel. al Fine" is above the staff.

Nº 14

Bagdad

Punks and Chorus

VICTOR

Sheet music for piano and voice, featuring five staves of musical notation. The music is in 2/4 time, with a key signature of two flats. The vocal line includes lyrics such as "(Slave Salaams)" and "(enter Girls)". The piano accompaniment features various chords and rhythmic patterns, including eighth-note and sixteenth-note figures. The vocal part includes dynamic markings like *mf*, *lunga*, *sf*, and *p*.

(Slave Salaams) > (enter Girls)

lunga

(Punks enters)

lunga

Bag-dad is a town in

A musical score for two voices and piano. The vocal parts are in treble clef, B-flat major, and common time. The piano part is in bass clef, B-flat major, and common time. The lyrics "Tur-key, On a cam-el tall and jer-key You can jour-ney there and see Just how" are written below the top staff.

A musical score for piano and voice. The top staff shows a treble clef, two flats, and a vocal line with lyrics: "great it used to be." The bottom staff shows a bass clef and harmonic information. The piano part consists of chords and rhythmic patterns.

A musical score for voice and piano. The vocal line starts with eighth-note patterns, followed by a melodic line with sustained notes and grace notes. The piano accompaniment features bass notes and chords. The lyrics "Min-a-rets and temples, gaud-y rugs and car-pets real and shod-dy, Gay ba- ba" are written below the vocal line.

A musical score page from 'The Ballad of the White Horse'. The top staff shows a vocal line with lyrics: 'zars that make you say, Dream-ing of a by - gone day:'. The piano accompaniment is below, featuring chords and rhythmic patterns. Measure numbers 11 and 12 are indicated above the piano part. The score includes dynamic markings like 'poco rit.' and 'a tempo'.

REFRAIN

“Life was fair and fine in Bag - dad,

Land of lan guor - ous de - lights, Oh those

dan - eing — girls en - tran - cing — And

oh, those pink A - ra - bian nights. Ah! (spoken)

Girl - - - - -
ies gay in silk - en trou - sers,

Suf - fragettes? No? No? But the wom - an of the

har - em knew ex - act - ly how to wear them In O - ri - en - tal

Bag - dad, long a - go." 1 go." 2

Nº 15

My Russian Girlski

The sheet music consists of four staves of musical notation for voice and piano. The vocal part is in soprano range, and the piano part provides harmonic support. The lyrics are integrated into the musical lines.

Strophe 1:

I don't know why it
is.- ki I can't ex-plain-o - vitch why ev'-ry-thing that's Rus-sian gets to

Strophe 2:

me; I've got a Rus-sian sa-ble And on a Rus-sian

Refrain:

ta-ble I've a Rus-sian sa-mo - var for Rus-sian tea; I've a

rush-in' dis - po - si - tion, that is why I used to rush a

lit - tle Rus - sian girl-ski o'er the seas; — Her

name I can't pro - nounce-ski, I might as well a - nounce-ski, It's a

cross bet - ween a gar - gle and a sneeze. —

rit.

Meno mosso

My Russian girl - ski she is a peal - ski, My gentle

Ni-hil-ist with eyes of ba - by blue; My su - gar

plum - ski, toss-ing the bomb - ski, There's man-y a star in the

land of the Czar but there's noneski like you. — you.

Nº 16

A Little Girl At Home

DUO

Cindy and Prince

Molto moderato

PRINCE

A lit - tle girl at home I'd like to
 That lit - tle girl at home I'd greet with

p espressivo

rit.

p

CINDY

PRINCE

have, I would, I swear, A lit - tle girl at home? What do you mean? — A
 kiss - es ev - 'ry night, You'd lin - ger at the club, how - ev - er fond. — With

pp

CINDY

some - one like your dain - ty self, To give me greet- ing there. Re -
 an - y oth - er girl I'm sure I'd fail to find de - light. Now

PRINCE

mem - ber I am o - ver sev - en - teen. — Don't laugh at my pre - ten - tions, dear, We
how a - bout some fas - ci - na - ting blonde? — For blondes I nev - er cared, For with their

all must dream at times, I'd hold her hand and think it grand To
all en - snar - ing lures, I much pre - fer the sort of charms That

CINDY

PRINCE

hear sweet wed - ding chimes. Would you love her? Would I love her? As the
cor - res - pond to yours. Could you love me? Could I love you? I could,

sun - shine loves the foam, Or as flow 'rets love the dawn, I'd love that lit - tle girl at home.
dear, and I do, There is no one in this world Can take me from the side of you.—

p espressivo

rit.

rit.

REFRAIN
CINDY

When you've got a lit - tle girl at home, be-lieve me, You've got some-thing rare,

PRINCE

Some - thing worth a some-thing more than all on earth, In some one sweet and fair.

Eyes that smile and eyes that tempt you for a while, May thrill you through and through. — But you'll

nev - er roam When that girl at home says, "I love you. —

1.

2.

Repeat for Dance

Nº 17

Punch Bowl Glide

Molto moderato > *s*.....

sf > *p*

f > *a tempo*

p

Musical score for piano, page 110, featuring five staves of music. The score consists of two systems of measures.

Measure 1:

- Staff 1:** Treble clef, 2/4 time, B-flat major. Measures 1-3 show eighth-note patterns. Measure 4 starts with a dynamic *f poco rit.* Measures 5-6 show eighth-note chords.
- Staff 2:** Bass clef, 2/4 time, B-flat major. Measures 1-3 show eighth-note chords. Measure 4 starts with a dynamic *a tempo*. Measures 5-6 show eighth-note chords.
- Staff 3:** Treble clef, 2/4 time, B-flat major. Measures 1-3 show eighth-note chords. Measure 4 starts with a dynamic *sfs*. Measures 5-6 show eighth-note chords.
- Staff 4:** Bass clef, 2/4 time, B-flat major. Measures 1-3 show eighth-note chords. Measure 4 starts with a dynamic *cresc.* Measures 5-6 show eighth-note chords.
- Staff 5:** Treble clef, 2/4 time, B-flat major. Measures 1-3 show eighth-note chords. Measure 4 starts with a dynamic *f*. Measures 5-6 show eighth-note chords.

Measure 2:

- Staff 1:** Treble clef, 2/4 time, B-flat major. Measures 1-3 show eighth-note patterns. Measure 4 starts with a dynamic *sfs*. Measures 5-6 show eighth-note chords.
- Staff 2:** Bass clef, 2/4 time, B-flat major. Measures 1-3 show eighth-note chords. Measure 4 starts with a dynamic *p*. Measures 5-6 show eighth-note chords.
- Staff 3:** Treble clef, 2/4 time, B-flat major. Measures 1-3 show eighth-note chords. Measure 4 starts with a dynamic *p*. Measures 5-6 show eighth-note chords.
- Staff 4:** Bass clef, 2/4 time, B-flat major. Measures 1-3 show eighth-note chords. Measure 4 starts with a dynamic *p*. Measures 5-6 show eighth-note chords.
- Staff 5:** Treble clef, 2/4 time, B-flat major. Measures 1-3 show eighth-note chords. Measure 4 starts with a dynamic *f*. Measures 5-6 show eighth-note chords.

Nº 18

Finale 2nd Act

Drums of all Nations

Moderato

PRINCE

Her name, good friends, I know not,

(Cello Solo)

p

Her name I can-not say, — A ra-di-ant
riten.

dream she came to me She, dream like, passed a - way. But

warmth) *animato* *accel.*

love will sure-ly find her, A slip-per left be - hind- her, Shall be for me a

fp *espress.* *poco animato* *l.h.* *> accel.*

(with growing intensity)

tal-is-man and guide.... The maid whose foot it

piu accel. e cresc.

gra-ces, I'll dow'r with my em - bra-ces, And

c c c

deciso

she a-lone shall be my cho-sen bride. Then call out the drums, sound the a-

a tempo

alarm!

Find me that maid-en, that maid-en of charm!

ff

Search ye all King-doms.com-rades and chums bring her back to me, — To the beat of the
drums.

(exit Prince) LADISLAW

f con animore

drums. The drums! the drums! with con-quer-ing vic-to-ry comes!

a tempo

Hark — to the roll of them, Thrill — to the soul of them, the

drums.

Hal-lo! — What ho! the

rit.

sforz. *pesante* *sforz.* *pesante* *sforz.*

Tempo di Marcia

drums!

DRUMS OF THE CROWN PRINCE
(Drums on Stage)

DRUMS OF LEIPSIC

ff

Drums of Leipsic score. The top staff shows three measures of eighth-note patterns on a single staff. The bottom staff shows measures in 2/4 time with bassoon entries. Dynamics include *ff* and *(2 Trumpets)*. Measure 3 includes a bassoon entry.

1 2

Continuation of Drums of Leipsic score. The top staff shows measures 1 and 2 of a drum pattern. The bottom staff shows measures in 2/4 time with bassoon entries. Dynamics include *ff*.

DRUMS OF NAPOLEON

Drums of Napoleon score. The top staff shows eighth-note patterns. The middle staff shows measures in 2/4 time with bassoon entries. The bottom staff shows measures in 2/4 time with bassoon entries.

Continuation of Drums of Napoleon score. The top staff shows eighth-note patterns. The middle staff shows measures in 2/4 time with bassoon entries. The bottom staff shows measures in 2/4 time with bassoon entries.

DRUMS OF HIGHLANDERS

Musical score for 'DRUMS OF HIGHLANDERS' featuring two staves. The top staff is in common time (indicated by '6/8') and has a dynamic of *s*. The bottom staff is in 6/8 time and has dynamics of *f*, *s*, and *s*. The score consists of six measures.

Continuation of the musical score for 'DRUMS OF HIGHLANDERS'. It shows two measures of music, each divided into two parts labeled '1.' and '2.'. Measure 1 starts with a dynamic of *s*. Measure 2 starts with a dynamic of *ff*.

Meno
INDIAN DRUMS

Musical score for 'INDIAN DRUMS' in common time. The dynamic is *s*. The score consists of six measures, with the first measure ending with a fermata over the first note of the second measure.

Continuation of the musical score for 'INDIAN DRUMS'. It shows two measures of music, each divided into two parts labeled '1' and '2'. The first measure starts with a dynamic of *s*. The second measure starts with a dynamic of *f*.

Poco Animato
KIDS WITH TOY DRUMS

Musical score for 'KIDS WITH TOY DRUMS'. The score consists of two staves. The top staff is in common time (indicated by '6') and has a key signature of one sharp (F#). The bottom staff is in common time (indicated by '6') and has a key signature of one flat (B-flat). The music is labeled 'Poco Animato'. The notation includes various rhythmic patterns and dynamic markings such as 'fp' (fortissimo) and 'sf' (sforzando).

Musical score for 'ALL DRUMS'. The score consists of three staves. The top staff is in common time (indicated by '6') and has a key signature of one sharp (F#). The middle staff is in common time (indicated by '6') and has a key signature of one flat (B-flat). The bottom staff is in common time (indicated by '6') and has a key signature of one flat (B-flat). The music is labeled 'ALL DRUMS'. The notation includes various rhythmic patterns and dynamic markings such as 'ff' (fifissimo) and 'p' (pianissimo).

(Bass Drums) (Entrance of Spooks as Drum major)

Musical score for 'Bass Drums' and 'Snare Drums'. The score consists of four staves. The top staff is in common time (indicated by '2') and has a key signature of one sharp (F#). The second staff is in common time (indicated by '2') and has a key signature of one sharp (F#). The third staff is in common time (indicated by '2') and has a key signature of one flat (B-flat). The fourth staff is in common time (indicated by '2') and has a key signature of one flat (B-flat). The notation includes various rhythmic patterns and dynamic markings such as 'ff' (fifissimo), 'p' (pianissimo), and 'sforzando' (sf).

GRAND ENSEMBLE

Dixie

The musical score consists of six staves of music. The first three staves are in common time (indicated by a 'C') and the last three are in 2/4 time (indicated by a '2'). The key signature is mostly B-flat major (two flats). The first staff features eighth-note patterns. The second staff includes sixteenth-note patterns and dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo). The third staff contains eighth-note chords. The fourth staff has eighth-note patterns with dynamic 'ff'. The fifth staff includes sixteenth-note patterns and dynamic 'ff'. The sixth staff concludes with a 'Curtain' instruction and a dynamic 'ff'.

a tempo

Curtain

Entr' Act

Nº 19

VICTOR HERBERT

Andante

Moderato espress.

The musical score for 'The Lady Of The Slipper' Entr' Act No. 19 is a five-staff composition. Staff 1 (Treble) starts with a forte dynamic (ff) and a melodic line consisting of eighth-note pairs. Staff 2 (Bass) provides harmonic support with sustained notes. Staff 3 (Treble) continues the melodic line with a dynamic of piano (p). Staff 4 (Bass) continues the harmonic pattern. Staff 5 (Treble) concludes the section with a dynamic of sforzando (sfz) and a final dynamic of sforzando (sf).

Tempo di Valse lente

Musical score for piano, featuring five staves of music. The score includes dynamic markings such as *p*, *p p*, *ff*, *rit.*, *accel.*, and *Reed.* Articulation marks like dots and dashes are also present. Performance instructions include *perdendosi* and *rit.*

1. 2. 8.

p *p perdendosi*

rit.

accel.

Reed.

Nº 20

Harlequinade

Tempo di Polka molto moderato

The musical score for 'Harlequinade' No. 20 is composed for piano and consists of six staves of music. The score is in 2/4 time and is set to a 'Tempo di Polka molto moderato'. The music is divided into six measures, each starting with a different key signature: C major, G major, D major, E major, G major, and C major. The score features two treble clef staves and four bass clef staves. Dynamic markings include 'p' (piano), 'f' (forte), 'fp' (fortissimo), and 'sfz' (sfz). The notation includes eighth and sixteenth note patterns, as well as various rests and grace notes.

A musical score for piano, consisting of five staves of music. The score is written in common time and uses a variety of key signatures, including C major, G major, D major, A major, E major, B major, F# major, and C major again. The music features complex harmonic progressions, including many chords and their inversions. The piano part includes both treble and bass clef staves. The score is annotated with dynamic markings such as *sfz*, *p*, *fz*, and *f*. The first staff begins with a dynamic *sfz* and a treble clef. The second staff begins with a bass clef and a dynamic *p*. The third staff begins with a treble clef and a dynamic *fz*. The fourth staff begins with a bass clef and a dynamic *p*. The fifth staff begins with a treble clef and a dynamic *f*.

Galop *Allegro molto*

Musical score for piano solo, featuring four systems of music. The score is in 2/4 time, with a key signature of one sharp (F#). The dynamics are marked with *sffz* (sforzando) and *ff* (fortissimo).

System 1: Starts with two staves. The top staff has sixteenth-note patterns with slurs and grace notes. The bottom staff has eighth-note patterns. Dynamics: *sffz*, *ff*, *sffz*.

System 2: Continues the sixteenth-note patterns with slurs and grace notes. Dynamics: *sffz*, *sffz*, *sffz*.

System 3: Continues the sixteenth-note patterns with slurs and grace notes. Dynamics: *sffz*, *sffz*, *sffz*.

System 4: Continues the sixteenth-note patterns with slurs and grace notes. Dynamics: *sffz*, *sffz*, *sffz*.

System 5: A new section labeled "2." begins. It features eighth-note patterns with grace notes. The dynamic is *tutta forza*. The section ends with a repeat sign and a first ending dynamic of *sffz*.

8

1.

2.

ff accel al fine

sffz

Opening Chorus

Nº 21

Introducing The Lady Of The Slipper
ACT III

Allegro brillante

GIRLS

Bar-on von Nix, Bar-on von Nix, Soon, with the suite of the

Prinnee you can mix; Beat of the Drum tells us they come,

Leaving each sin-gle maid strick-en and dumb. Toss-ing their heads and

champ-ing the bit. Won-der-ing whom the slip-per will fit,

Each lit-tle maid's in a shiv-er of fren-zy know-ing that soon with

loy - al - est friends. He, he _ our Prince will grace the scene,

Seek - ing his "girl of the slip - per" as Queen.

Poco Meno
(Enter the Prince's Guard)
(Trumpets)

(Enter Cpt. Ladislaw)

March Song (The Lady of the Slipper)

CAPTAIN LADISLAW

Sol-diers who've sensed the thrill of vic - to - ry, Huz - zah!

CHORUS

C.L. He - roes in no sense con - tra - die - to - ry, We are!

We are!

C.L. See us in our fight - ing togs, Where the can - non - ade be - fogs,

C.L. Watch us when they loose the dogs of war, war, war! Our

War! war!

C.L. mis-sion here to - day won't wea - ry us. We

C.L. You see,

C.L. but o - obey a will im - pe - ri - ous. For our

C.L. And free.

C.L. Prince we now pur - sue One whom he wants to woo. Our

C.L. quest is for that one mys-te-ri-ous she! shel shel
p grazioso
 Oh, the la-dy of the slip-per, is a
 of the slip-per
 reg-lar rip, rip, rip-per. And to find her since she has
 is the rip-per!

C.L. charmed the Prince, We have ven-tured ev - ry - where.
 ven-tured ev - ry-where.

C.L. He - ro's line of du - ty leads to Youth and Beau - ty.

C.L. Sure is this, well find that miss, The La-dy, of the Slip-per, fair! —
 Oh, the

CHORUS

la - dy of the slip - per is a reg - lar rip, rip,

rip - per. And to find her since she has charmed the Prince, We have

ven-tured ev - ry - where.

units.

He - ro's line of du - ty

leads to Youth and Beau - ty. Sure is this, well find that miss, The

LADISLAW announcing His Highness, Prince Maximilian

(Enter Prince Max)

PRINCE (speaking through music) If there be any etc. etc. and try on the

slipper, for whom
- soevor etc. etc.
share with me the throne

BARON with DOLLBABIA and FREAKETTE
have entered they come down.

Più animato
(BARON introduces them)

BARON

DOLLB.

BARON

DOLLB.

BARON

No - bo - dy knows How shy we are:

Each of them has a

accel.

foot, I think, Dim - pled and dain - ty cute and pink,— Then—

Più Mosso

put those feet on trial do, The pro - po - si - tion is up to

Allegro agitato

DOLLBABIA

you. Pa - pa, how can you

FREAKETTE

be so crude, Pa - pa, Pa - pa, Your

ac - tions I should call most rude

BARON

Ha! Ha! Ha!

ha——— I'm real - ly quite hys - ter - ic - al, my
 rea - son's al - most fled. But slip us the slip-per, come
 on, come on, for God's sake go a - head!

Tempo di Marcia

CHORUS

Oh, the la - dy of the

slip - per Is a reg - 'lar rip, rip, rip - per, And to

find her since She has charmed the Prince We have ven - tured ev - ry -

unis 140

where He - ro's line of du - ty,

leads to Youth and Beau - ty, Sure is this, well

find that miss The La - dy, of the slip - per, fair.

perdendosi

decresc.

ppp

Nº 22 Put Your Best Foot Forward, Little Girl

The musical score consists of five staves of music. The top two staves are for the piano, showing chords and bass notes. The third staff is for the 'GIRLS' voice, with lyrics: 'This is not in any way, a next-to-nature exposé.' The fourth staff continues the piano accompaniment. The bottom two staves are for the 'nature' voice, with lyrics: 'Nor should you class it as a picture'. The music is in common time, with a key signature of one sharp.

(GIRLS)

This is not in any way, a next-to-nature exposé.

Nor should you class it as a picture

show;— Rath-er, let us here con-fess, this seem-ing state of near un-dress Is

mare. *p* *sforzando* *p* *sforzando*

due to that which ev - 'ry one should know. We've

come to try a slip - per on the girl whose foot'll fit up - on, The

reign - ing Prince she'll mar - ry in a trice, This

dem-on - stra-tion, then, you see, is noth-ing more than it should be, We



on - ly strive to fol - low this ad - vice:



REFRAIN

"Put your best foot for-ward, lit - tle girl, lit - tle girl, lit - tle girl take a



ehance,— For an an -kle, shin and a trim lit - tle limb will



get you man-y a glance; Put your best foot

for - ward, lit - tle girl, it's a lure for the sure - foot - ed

John,— If you win in the game with the slip-per of fame, try it

on, try it on, try it on. on.

Finale Ultimo

Nº 23

Allegro

(Prince disconsolately)

Musical score for the Prince's lament. The vocal line starts with a melodic line in E major, followed by a piano accompaniment in C major. The lyrics are: "Vain is the search, I've lost her! lost my radiant". The piano part features sustained notes and rhythmic patterns.

(Noise behind Scene)

dream. _____

Musical score showing a transition. The vocal line continues with eighth-note patterns. The piano accompaniment has dynamic markings: *fp cresc* and *molto*. The piano part consists of eighth-note chords.

BARON

Hold on there! Wait awhile!

Musical score for the Baron's entrance. The vocal line starts with a melodic line in E major, followed by a piano accompaniment in C major. The piano part features sustained notes and rhythmic patterns. The dynamic markings include *sfs* and *sfs*.

PRINCE

an-oth-er ap-pli-cant please. Yes, and who may she be?—

A musical score for the Prince's aria. The top staff shows the Prince's vocal line with markings like '3' over notes and a dynamic 'fp'. The bottom staff shows the bassoon accompaniment.

CINDERELLA

A

A musical score for Cinderella's aria. It includes three staves: soprano, alto, and bass. The soprano and alto parts sing 'spinster your highness, a spinster, that's me.' The bass part is labeled 'Meno' and 'colla voce'. The tempo changes to 'Allegro' at the end.

Allegro (Pointing derisively at Cinderella)

ENSEMBLE AND CHORUS

PRINCI

A musical score for the Ensemble and Chorus. It consists of four staves: two violins, cello, and bassoon. The vocal parts sing 'Ha! Ha! Ha! Ha Ha Ha Ha!' and 'Hold!'. The Prince's part is labeled 'c' and ends with a dynamic 'sf'.

ENSEMBLE AND CHORUS

Moderato espressivo

ff Ah! Ah! Be-

(Prince puts on Slipper)

Moderato espressivo

Ah! Ah! Be-

(Prince Leads Cinderella to chair)

Ah! animato Ah! grandioso

ff *ff*

poco accel. > > *Meno*

hold the la-dy of the slip-per.

hold the la-dy of the slip-per.

(Dialogue)

hold the la-dy of the slip-per.

*Meno**sempr. ppp*FAIRY "Thy wish is granted" (Spooks and Punk appear) *Moderato*

(Short Dialogue)

Meno mosso
ENSEMBLE

C Kiss, kiss, kiss! that is les - son one the first thing we must
 P Kiss, kiss, kiss! that is les - son one the first thing we must
 S Kiss, kiss, kiss! that is les - son one the first thing we must
 (Repeat for Dance)

p grazioso

C do. Fol - lows next the sim - ple lit - tle text, of
 P do. Fol - lows next the sim - ple lit - tle text, of
 S do. Fol - lows next the sim - ple lit - tle text, of

C how to bill and coo; Smile, dear, smile,
 P how to bill and coo; Smile, dear, smile,
 S how to bill and coo; Smile, dear, smile,

c smile, dear, all the while, re - gard me if you ean. As a
 P smile, dear, all the while, re - gard me if you ean. As a
 S smile, dear, all the while, re - gard me if you ean. As a

c tim - id lit - tle dove, while learn-ing how to love, like a
 P tim - id lit - tle dove, while learn-ing how to love, like a
 S tim - id lit - tle dove, while learn-ing how to love, like a

c real, real man.
 P real, real man.
 S real, real man.

f Pesante

Moderato espressivo

When you've got a lit - tle girl at home,believe me you've got something rare,

When you've got a lit - tle girl at home,believe me you've got something rare,

When you've got a lit - tle girl at home,believe me you've got something rare,

Moderato espressivo

Some - thing worth a something,more than all on earth, In some-one sweet and far,

Some - thing worth a something,more than all on earth, In some-one sweet and fair,

Some - thing worth a something,more than all on earth, In some-one sweet and fair,

Eyes that smile and eyes that tempt you for awhile,May thrill you through and through, But you'll

Eyes that smile and eyes that tempt you for awhile,May thrill you through and through, But you'll

Eyes that smile and eyes that tempt you for awhile,May thrill you through and through, But you'll

Tempo di Valse lento

never roam when that girl at home says "I love you" Just to sway,

never roam when that girl at home says "I love you" Just to sway,

never roam when that girl at home says "I love you" Just to sway,

Tempo di Valse lento

- just to play like a moon-beam of May, On the

- just to play like a moon-beam of May, On the

- just to play like a moon-beam of May, On the

breast of the tide, with my love by my side, Just a

breast of the tide, with my love by my side, Just a

breast of the tide, with my love by my side, Just a

chance to en-trance in a lan-guor-us dance, This a -
 chance to en-trance in a lan-guor-us dance, This a -
 chance to en-trance in a lan-guor-us dance, This a -

lone is the theme of each hope and each dream of the Princess of Far A -

lone is the theme of each hope and each dream of the Princess of Far A -

lone is the theme of each hope and each dream of the Princess of Far A -

Piu mosso
way.

way.

way.

Piu mosso

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